

THE ART INSTITUTE OF
CHICAGO. CATALOGUE
OF A LOAN EXHIBITION
OF COLOUR PRINTS BY
HIROSHIGE. APRIL 1912



THE ART INSTITUTE OF CHICAGO

CATALOGUE

OF A LOAN EXHIBITION OF

COLOUR PRINTS

BY

ICHIRYUSAI HIROSHIGE

1797—1858

WITH AN INTRODUCTION

AND NOTES

BY

FREDERICK WILLIAM GOOKIN

APRIL 1912

The prints included in this exhibition are loaned by Messrs. Charles H. Chandler, J. Clarence Webster, Frederick W. Gookin, and Clarence Buckingham, and by the heirs of the late John H. Wrenn.

With only a few exceptions the prints shown are of the finest possible quality, strictly Ichi Ban as the Japanese would say. The few that do not quite come up to this standard have been included because of the notable character of the design.

INTRODUCTION

Ando Tokitaro, known to the world by his artist name Ichiryusai Hiroshige, was born in the year 1797. When he was in his fifteenth year he became a pupil of Utagawa Toyohiro, having previously applied to Toyokuni without success, as that artist, then at the height of his popularity, had no room in his studio to accommodate another pupil. At that time Toyohiro was giving his attention very largely to landscape subjects, and in all probability it was his interest in them that influenced Hiroshige to select for his own special province this wide field hitherto, comparatively speaking, untilled by the Ukiyoe artists.

For many centuries the Japanese artists of the classical schools had been painting landscapes, for the most part in the style of the old Chinese masters, though with various modifications. The task Hiroshige set himself was to design color prints that would portray the beauties of the familiar scenes of every day life. Instead of classical idealizations he would present subjects well known to the mass of the people, such as famous places in the two capitals, Yedo and Kyoto, the Post Stations on the Tokaido, as the highway between them was called, the sights of Osaka, then known as Naniwa, and the celebrated eight views of Lake Biwa. Though each print should be an accurate picture of the place represented, it should also be a distinctive design. As other Ukiyoe artists had played with figures of men and women so he would play with hills and fields and buildings and trees and lakes and rivers, with vistas over land and sea, with the ever-changing effects of cloud and sunshine, with fog and rain and snow, with morning mists and evening shades and the tender charm of moonlight.

Further invading the territory of the classical schools he would make prints of birds and flowers, not confining himself to the few species the artists of these schools looked upon as fit subjects for representation, but going out into the fields and tramping over the hills and through the groves and making drawings of what he should see there. In each drawing the structure, characteristic growth, and beauty of the plants depicted should be faithfully rendered, the action of the birds should be as realistic as possible, but every line, every form, every hue should blend into a harmonious rhythmic whole, structurally strong and fairly quivering with life.

How early in his career Hiroshige decided to devote himself to this range of subjects we do not know. The prints of the very rare "Honcho Meisho" series were perhaps his earliest published works. The infrequency with which prints of this series are seen may be taken as an indication that the edition was not a large one. The "Toto Meisho" series of Yedo views published by Kawaguchi Shozo marked a decided improvement in design. The ten prints forming it are all of great beauty. In the absence of definite knowledge it is not possible to speak with certainty, but it would seem not unlikely that the popular approval of this series led to a commission being given to Hiroshige by the publisher Takeuchi to design a series of views of the Tokaido, the post-road between Yedo and Kyoto. As a preparation for this Hiroshige made a journey to Kyoto stopping everywhere to make drawings and bringing back with him many books filled with sketches of the scenery along the route. The date of this journey was possibly as early as 1825, though perhaps it was not undertaken until several years later. And it may be that the stimulus to popular interest in landscape prints given by the publication of Hokusai's famous "Thirty-Six Views of Fuji" which began to appear about this time, influenced Takeuchi in commissioning Hiroshige to design the Tokaido set.

Instant success attended the placing of the first prints of this series on sale at Hoyoedo, as Takeuchi's shop was called.

From his master Toyohiro, Hiroshige had adopted the name Ichiyusai (Profoundly Deep) and with this appellation his earlier prints are signed. Confident that his fame was secure he now changed this to Ichiryusai (One Standing Alone). The consciousness of power which this somewhat boastful phrase implies was amply justified. That the fifty-five prints of the Tokaido series are impressed with the hallmark of genius no competent observer would question for a moment. Throughout Japan these prints found wide appreciation. Even the connoisseurs who looked with contempt upon the vulgarities of the Ukiyoe school and held that no print could have sufficient vitality to entitle it to be considered a work of art, could not withhold their admiration. Edition succeeded edition until the blocks were entirely worn out. The first edition was printed with the greatest care, and great pains were taken with the colour and the quality of the impression. Changes made in the designs from time to time bear witness to the artist's efforts to make his work as perfect as possible in every detail. As some of the blocks wore out, or were, perhaps, accidentally destroyed, they were replaced by new ones. How many copies were printed we cannot even guess, but it must have been somewhere in the tens of thousands. At first the prints were issued separately as the blocks were designed and engraved. When all were finished sets were made up and sold together in albums. Very few, if any, of the choicest impressions were included in these sets.

The Tokaido series was speedily followed by the several Toto Meisho, Yedo Meisho, Kyoto Meisho, Naniwa Meisho, Kisokaido, Yedo Kinko Hakkei, Omi Hakkei, and Kanazawa Hakkei series, and by a long list of others. Kwa Cho, or Bird and Flower prints, were also designed in considerable numbers. The Yedo publishers vied with each other to secure designs by this great artist and popular favorite. Hiroshige's energy seems never to have flagged as long as he continued to live. When we consider the very large number of designs that he turned out it is difficult to see how he could have found time to make the journeys which he must have taken to procure the material for them.

During his early and middle period Hiroshige made most of his landscape compositions in horizontal format. Toward the end of his life he changed to a vertical format. The prints done in his last decade are vivid in color in accordance with the prevailing taste of the time, and are seldom seen in their best state. The finest impressions, however, are superb, and basing our judgment upon them, and not upon the ordinary copies, we reach the conclusion that in spite of the introduction of the red cartouches bearing the titles and signature, which at first sight are very disturbing, these later works are among the greatest achievements of the master. Even the red cartouches, we discover, have been introduced for the purpose of balancing the composition.

It is impossible to form a correct estimate of Hiroshige's power or of the artistic value of his work from ordinary copies of his prints. The later editions were so changed in color and so carelessly printed as to have little relation to the artist's design. That they could not be utterly spoiled by this treatment shows how masterly is their composition in line and mass. The examination of choice copies shows clearly that every one of all the many designs is delightful when presented as Hiroshige conceived it. The finest printing, however, was both difficult and expensive, and when the blocks had worn so that the edges of the finest lines lost their sharpness, it was quite impossible. It is fairly certain, therefore, that what for lack of a better phrase we may designate as proof impressions were never many. Because of the great care that the best printing required they were perhaps fewer in the case of Hiroshige's prints than in that of the prints of figure subjects by the earlier Ukiyoe masters.

Although he was primarily a print designer Hiroshige found time to execute a considerable number of paintings. These are highly esteemed by the Japanese critics who find in them ample warrant for conceding to Hiroshige high rank among the artists of Nippon. It is, however, upon his designs for wood-block prints that his fame must finally rest. These were among the first of the Japanese color prints to find favor

in Western eyes. Yet it may be doubted if even today we have come to estimate them at their true worth or to realize how splendid they are in all the essential qualities that every work of art should have.

Hiroshige died on the sixth day of the ninth month of the year 1858, at the age of 62. On the title page of his last great work, the *Meisho Yedo Hyakkei*, the Hundred Yedo Views (118 in all), issued a sheet at a time during 1856, 1857, and 1858, the last appearing about a month after the artist's death, he is described by his publisher as Issei Itto, "the greatest of his age." In accordance with Japanese custom he left behind a farewell poem:—


Azuma ji ni
Fude wo nokoshite
Tabi no sora.
Nishi no mikuni no
Meisho wo minu.

This has been rendered into English by Mr. John S. Happer:

Dropping my brush at Azuma (the eastern capital, i. e., Yedo) I go the long journey to the 'Western country (the Buddhist Heaven) to view the wonderful scenery there.

This was signed Temmei Rojin, the Buddhist name that appears upon Hiroshige's tombstone.

FREDERICK W. GOOKIN.



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CATALOGUE.

ROOM 46.

- 1 **Evening Cherries at Goten-yama.** View overlooking Yedo bay.
Series: Toto Meisho. This print and the following number are two of the early series published by Kawaguchi Shozo.
- 2 **Twilight Moon, Ryogoku Bridge.**
One of the extremely rare impressions printed entirely in different tones of blue except the pink clouds.
Series: Toto Meisho.
- 3 **Hamamatsu, Toko.** Dreary Weather at Hamamatsu.
Series: Tokaido Go-ju-San Tsugi no Uchi (The Fifty-three Post Stations of the Tokaido).
- 4 **Shirasuka, Shio Mi Zaka.** Sea View Hill. A daimyo cortege passing down the hill, and beyond, a wide sea-vista framed between scrubby pine trees.
Series: Tokaido Go-ju-san Tsugi no Uchi.
- 5 **Shono, Haku-u.** Travellers at Shono crossing the pass over the mountain range dividing Ise from Omi and Iga in a heavy shower.
First state of this famous print which is one of the artist's masterpieces.
Series: Tokaido Go-ju-san Tsugi no Uchi.

- 6 **Fuchu, Abe-kawa.** Travellers fording the Abe river.
Series: Tokaido Go-ju-san Tsugi no Uchi.

- 7 **Okazaki, Tenshin no Hashi.** The long bridge over the
Tenshin river; daimyo cortege crossing.
Second state. In the first state the low blue hill on the horizon does not appear, and the tall blue hill has a different contour.
Series: Tokaido Go-ju-san Tsugi no Uchi.

- 8 **Ejiri, Miho Embo.** Distant view of Miho beach.
Series: Tokaido Go-ju-san Tsugi no Uchi.

- 9 **Kameyama, Yuki Hare.** The slope of Mount Kame in clear weather after a snow fall.
One of the masterpieces for which this series is renowned.
Series: Tokaido Go-ju-san Tsugi no Uchi.

- 10 **Narami, Meibutsu Arimatsu Shibori.** The shops at Narami for the sale of shibori, a kind of dyed cotton cloth which was (and is still) the meibutsu (famed product) of the neighboring village of Arimatsu.
Series: Tokaido Go-ju-san Tsugi no Uchi.

- 11 **Fukuroi, De Chaya.** Wayside tea booth, early morning; travellers halting for refreshment.
Series: Tokaido Go-ju-san Tsugi no Uchi.

- 12 **Asuka-yama Shita, Haru no Kei.** Spring scene at the base of Asuka hill, the famous cherry-blossom-viewing resort.
Series: Panel Toto Meisho, published by Matsu-barado.

- 13 **Shin Yoshiwara Emonzaka Aki no Zuki.** The Autumn Full Moon at Emonzaka, New Yoshiwara, Yedo.
Series: Panel Toto Meisho, published by Matsu-barado.
- 14 **Okabe, Utsu no yama.** The road winding upward between the green slopes of Utsu Hill.
Series: Tokaido Go-ju-san Tsugi no Uchi.
- 15 **Annaka Station on the Kisokaido.** Early spring.
Series: Kisokaido Roku-ju-ku Tsugi no Uchi (The Sixty-nine Post Stations of the Kisokaido).

Two publishers, Takeuchi and Iseiri joined in issuing this series which consisted of seventy designs, forty-seven by Hiroshige and twenty-three by Keisai Yeisen. Early impressions in fine condition are extremely rare.
- 16 **Nakakubo Station.**
This is one of Hiroshige's famous prints, which is very rare in the right coloring here shown. In late impressions the effect designed by the artist is entirely lost.
Series: Kisokaido Roku-ju-ku Tsugi no Uchi.
- 17 **Oi Station.** Travellers in a snowstorm.
Series: Kisokaido Roku-ju-ku Tsugi no Uchi.
- 18 **Miyanokoshi Station: Moonlight.**
This print is justly celebrated as one of Hiroshige's masterpieces.
Series: Kisokaido Roku-ju-ku Tsugi no Uchi.
- 19 **Asuka-yama, Hanami.** Cherry trees in bloom on Asuka Hill.
Series: Yedo Meisho, published by Sanoki.

- 20 **Kinryusan Temple, Asakusa, Yedo.** The yearly festival.
Series: Toto Meisho, published by Sanoya Kihei,
otherwise known as Sanoki.
- 21 **Ikegami, Bansho.** The Vesper Bell at Ikegami Temple.
Series: Yedo Kinko Hakkei (Eight famous Views
of the Environs of Yedo), published by Sanoki.
The eight prints forming this series are regarded as among
Hiroshige's finest works.
- 22 **Tamagawa, Akitsuki.** The Autumn Full Moon, seen
over over the Tama River.
Series: Yedo Kinko Hakkei.
- 23 **Asuka-yama, Bosetsu.** Evening snow on Asuka Hill.
Series: Yedo Kinko Hakkei.
- 24 **Azumashi, Yoru Ame.** Night rain at Azumashi.
Series: Yedo Kinko Hakkei.
- 25 **Shibaura, Seiran.** Clearing Weather at Shibaura.
Series: Yedo Kinko Hakkei.
- 26 **Haneda, Rakugan.** Geese Flying Down at Haneda.
Series: Yedo Kinko Hakkei.
- 27 **Ume Yashiki.** People viewing the red and white blos-
soms of the ume (plum) tree.
Series: Panel Toto Meisho, published by Matsu-
barado.
- 28 **Kambara, Yoru no Yuki.** Evening snow at Kambara.
Series: Tokaido Go-ju-san Tsugi no Uchi.

- 29 **Nihon Bashi no Shirasame.** White rain at Nippon Bridge.
Series: Toto Meisho, published by Sanoki.
- 30 **Kisoji no Yama Kawa.** Winter view of the mountains and streams on the Kiso highway. Triptych. Hiroshige's largest snow scene.
Dated Ansei, Snake 4 = 1857, fourth month.
Published by Tsutaya.
- 31 **Goten-yama.** A picnic under the cherry trees.
Dated, Second month Ram year, i. e., 1852.
Series: Panel Yedo Meisho.
- 32 **Tsukuda-jima, Fukagawa.** Fishing boats at anchor off the island of Tsukuda, Fukagawa.
Series: Toto Meisho, published by Masugin. Whether several publishers joined in bringing out the long series of Yedo views designed by Hiroshige, or whether there were a number of different series bearing the same title is not definitely known.
- 33 **Uruga.** View of the Harbor on a Snowy Day.
Series: Nihon Minato Tsukushi (The Harbors of Japan), published by Marusei.
- 34 **Meguro, Fudo Mo-ode.** The Fudo Shrine at Meguro.
Series: Yedo Meisho, published by Sanoki.
- 35 **Go-hyaku Rakan Sazaedo.** The Hall of the Five-hundred Rakan.
This building was destroyed by fire some years ago. The fields shown in the print are now built over.
Series: Toto Meisho, published by Sanoki.

- 36 **Arashi-yama.** Cherry trees in bloom on the mountain side at the foot of Yoshino rapids, and on the river in the foreground two men poling a raft.
Series: Kyoto Meisho no Uchi (Famous Kyoto Views), published by Kawaguchi Shozo.
- 37 **Shiba Akabane no Yuki.** Akabane bridge and the barracks at Shiba, Yedo, in snow.
Series: Toto Meisho, published by Sanoki.
- 38 **Oji Inari No Yashiro.** The Shinto shrine to Inari Sama (the Fox-God, so called) at Oji.
Series: Yedo Meisho, published by Sanoki.
- 39 **The Ume Garden at Gammada.**
Dated second month 1857.
Series: Meisho Yedo Hyakkei (One hundred views of Yedo), published by Uwoya Teikichiji.
- 40 **Mama no Koyo.** Kotena no Yashiro, Tsugi hashi. Maple leaves at Mama; the Shinto Temple of Kotena, and Tsugi Bridge.
Dated 1857, first month.
Series: Meisho Yedo Hyakkei.
- 41 **Sunamura, Moto Hachiman.** The original Hachiman shrine at Sunamura.
Series: Meisho Yedo Hyakkei.
- 42 **Asakusa, Kinryusan.** The snow covered buildings of Kinryusan Temple seen through the entrance gate above which a huge lantern is suspended.
Dated 1856, seventh month.
Series: Meisho Yedo Hyakkei.

- 43 **Sumidagawa Suishin no Mori.** The temple grove at Suishin on the Sumida River.
Dated 1856, eighth month.
Series: Meisho Yedo Hyakkei.
- 44 **Minami Shinagawa, Sunshu Kaigan.** Sunshu beach, South Shinagawa.
Series: Meisho Yedo Hyakkei.
- 45 **Kwachu, Shino Nomi.** Early morning in the Yoshiwara.
Dated 1857, fourth month.
Series: Meisho Yedo Hyakkei.
- 46 **Meguro Taiko Bashi, Yuhi no Oka.** Taiko Bridge and Yuhi Hill at Meguro in snow.
Series: Meisho Yedo Hyakkei.
- 47 **Inaba. Kajiko-yama.**
Dated 1855.
Series: Roku-ju-yo Shu Meisho Dzu Kwai (Views in the Sixty-odd Provinces), published by Heisuke in the autumn of 1856.
- 48 **Oji. Shozoku Enoki, Omisoka no Kitsune be.** Fox-fires on New Year's Eve beneath the Shozoku enoki tree at Oji.
Series: Meisho Yedo Hyakkei.
- 49 **Senju no Ōhashi.** The great bridge at Senju.
Series: Meisho Yedo Hyakkei.

- 50 **Yoshiwara, Fuji no Numa, Narushima ga Hara.** View of Fuji swamp and Narushima field at Yoshiwara, Fuji san in the distance.
Dated 1855, seventh month.
Series: Go-ju-san Tsugi Meisho Dzu Ye, known as the vertical Tokaido set. Published by Tsutaya.
- 51 **Odawara, Kaigan Ryoshi.** Fishermen's houses on the beach at Odawara.
Dated 1855, seventh month.
Series: Go-ju-san Tsugi Meisho Dzu Ye.
- 52 **Ō Yuki Furishikuru Dzu.** Picture of a great snow fall.
Uchiwa fan-mount, published by Marusan.
- 53 **Kameido Temple Grounds in Snow.**
Series: Toto Meisho, published by Sanoki.
- 54 **Kameido, Tenjin Kyodai.** Within the grounds of Temmangu temple, Kameido. Wistaria in bloom above the drum bridge over the Shinji-no-Ike or "Pond of the Word Heart," so called because of its shape, which resembles the Chinese character for "heart."
Series: Meisho Yedo Hyakkei.
- 55 **Fishing boats at anchor in Yedo bay.**
Uchiwa fan-mount.
- 56 **Asakusa, Kinryusan Setchu.** Kinryusan Temple, Asakusa, in snow.
Series: Yedo Meisho, published by Sanoki.

- 57 **Musashi, Tama-gawa.** View of Fuji from the Tama River in Musashi.
Dated 1858, fourth month.
Series: Fuji San-ju-rokkei (Thirty-six views of Fuji), Hiroshige's last work, completed shortly before his death and published by Tsutaya in July of the next year, 1859.
- 58 **Futagawa, Saru ga Baba Tachiba.** The starting place of the Monkey race-track at Futagawa.
Series: Go-ju-san Tsugi Meisho Dzu Ye.
- 59 **Asuka-yama.** View of Fuji san from Asuka Hill, Yedo, in the time of the cherry blossoming.
Series: Fuji San-ju-rokkei.
- 60 **Narami. Meisan Arimatsu Shibori Mise.** Shops for the sale of Arimatsu Shibori at Narami. A different view of the scene depicted in No. 8.
Series: Go-ju-san Tsugi Meisho Dzu Ye.
- 61 **Shinagawa, Goten-yama Yori Ekichu Ō Miru.** The wide view over Shinagawa from Goten-yama.
Series: Go-ju-san Tsugi Meisho Dzu Ye.
- 62 **Minaguchi, Meisho Hiramatsu Yama no Fumoto.** View of Minaguchi, a famous place at the foot of Mount Hiramatsu.
Series: Go-ju-san Tsugi Meisho Dzu Ye.
- 63 **Ōtsu, Miidera Kwannon do Yori Otsu no Machi Kosui Chobo.** Distant view of Lake Biwa from Kwannon Hall, Miidera Temple.
Series: Go-ju-san Tsugi Meisho Dzu Ye.

- 64 **Zoshigaya.** Fuji seen from the tea-house called Fuji-mi-chaya at Zoshigaya.
Series: Fuji San-ju-rokkei.
- 65 **Fujisawa, Miho no Matsubara, Hidari Fuji.** The pine grove at Miho no Matsubara, Fuji at the left.
Series: Go-ju-san Tsugi Meisho Dzu Ye.
- 66 **Miho no Matsubara.** View of Fuji San from the sea.
Series: Fuji San-ju-rokkei.
- 67 **Meguro, Hidari Fuji.** View of Meguro, Fuji at the left.
Dated 1857, fourth month.
Series: Meisho Yedo Hyakkei.
- 68 **Seichi Akiwa no Kyodai.** View within the grounds of the Seichi Akiwa shrine.
Series: Meisho Yedo Hyakkei.
- 69 **Hakone Sanchu. Yako no Dzu.** In the Hakone mountains. Travellers climbing the pass by night.
Series: Go-ju-san Tsugi Meisho Dzu Ye.
- 70 **Awazu, Seiran.** Clearing Weather at Awazu.
Series: Omi Hakkei no Uchi (The Eight Famous Views of Omi).
- 71 **Karasaki, Yoru ame.** Night rain at Karasaki on Lake Biwa. The famous old pine-tree shown in the picture is one of the most curious trees in the world because of the great spread of its branches.
Series: Omi Hakkei no Uchi.

- 72 **Ishiyama, Akitsuki.** The autumn moon at Ishiyama, renowned as one of the most beautiful sights in Japan.
Series: Omi Hakkei no Uchi.
- 73 **Miidera, Bansho.** The Evening Bell at Miidera Temple at Ōtsu on Lake Biwa. The grave of the late Professor Ernest F. Fenollosa is on the hillside back of this temple.
Very rare impression in different tones of grey.
Series: Omi Hakkei no Uchi.
- 74 **Okabe, Katazu no Yama, Tsuta no Hosomichi.** Mount Katazu and the Ivy Path at Okabe.
Series: Go-ju-san Tsugi Meisho Dzu Ye.
- 75 **Mitsuki, Tenryu-gawa Funa Watashi.** Ferry boat on the Tenryu River at Mitsuki.
Series: Go-ju-san Tsugi Meisho Dzu Ye.
- 76 **Bizen. Tanokuchi, Kaihin Yukasan Torii.** Yukasan Torii on the beach at Tanokuchi, Province of Bizen.
Dated 1853.
Series: Roku-ju-yo Shu Meisho Dzu Kwai.
- 77 **Yamato. Tateyama Tatsuta-gawa.** The Tatsuta River at Tateyama in the Province of Yamato.
Dated 1853.
Series: Roku-ju-yo Shu Meisho Dzu Kwai.
78. **Higo. Gosuisho.** View of Gosuisho in the Province of Higo.
Series: Roku-ju-yo Shu Meisho Dzu Kwai.

- 79 **Hamamatsu.** A storm approaching over the sea at Hamamatsu.
Series: Tokaido. This series in which the horizontal lines in the compositions are emphasized is known as the Marusei Tokaido set, from the name of the publisher.
- 80 **Scene from the Eighth Act of Chushingura.** Tonase, wife of Kakogawa Honzo, and her daughter Konami, journeying from Yedo to Kyoto.
Series: Chushingura. The Drama of the Forty-seven Loyal Ronin.
- 81 **Scene from the Eleventh Act of Chushingura.** The Loyal Ronin Embarking on the Fishing Boats that conveyed them to make the Night attack on Moronao, the Lord of Musashi.
Series: Chushingura.
- 82 **Takeda Baba.** The Race Course at Takeda.
An extreme rarity.
Series: Surimono Yedo Meisho.
- 83 **Bakuro cho. Hatsune no Baba.** The Hatsune Race Course, Bakuro Street.
Series: Meisho Yedo Hyakkei.
- 84 **Asuka-yama Kita no Chobo.** North view from Asuka Hill.
Series: Meisho Yedo Hyakkei.

ROOM 47a.

- 85 **The Saru-Bashi** (Monkey Bridge) in snow.
- 86 **A Waterfall** in a narrow gorge.
- 87 **Small Bird and Poppy**; the bird flying and the poppy
tossing in a breeze.
- 88 **White Heron and Purple Iris.**
- 89 **Buncho and Wild Rose.**
- 90 **Yellow Bird and Wistaria**; the bird preening its feathers
while perched on the vine.
- 91 **Uso (Bullfinch) and Peach**; the bird clinging to a droop-
ing branch in bloom.
Impression in two tones of blue.
- 92 **Red Parrot** on a branch of Kobai (Red Ume).
- 93 **Ducks and Wild Rice.**
- 94 **Yellow Bird and Wistaria.**
- 95 **Swallow and Weeping Willow.**
Impression in two tones of blue.
- 96 **Swallows and Wistaria.**
- 97 **Quails and Poppy.**

- 98 Pheasant and Snow-laden Bamboo.
- 99 Owlet and Pine; the bird on a bough, blinking and turn-
its head from the crescent moon. The poem that
appears on the print has been translated: "Owlets
may sail in the boat-shaped moon while their ears
catch sounds like a koto tune, played by the breeze
passing through the pines."
- 100 White Herons and Iris.
- 101 Kingfisher and Iris.
- 102 Two Small Birds on a branch of a Maple tree with Au-
tumn foliage.
- 103 Swallow and Wistaria.
- 104 Mandarin Ducks in Winter swimming beneath drooping
branches of snow-laden Bamboo.
- 105 Swallows and Wistaria.
Impression in grey and black.
- 106 Camellia and Swallows in Snow.
- 107 Swallow and Wistaria.
- 108 Kingfisher and Hydrangea.
- 109 A Cliff Crowned with Autumn Foliage.
- 110 Pheasant and Young Pines on a Steep Hillside.

- 111 Chrysanthemum Flowers.
- 112 Pheasant on a Snow-laden Pine.
- 113 Falcon, Pine, and Rising Sun; the bird just taking flight
from the trunk of the tree, in front of the sun's red
disk.
- 114 Onaka-dori and Azalea.
- 115 Buncho and Wistaria.
- 116 Onaka-dori and Ume; a long-tailed bird perched on a
branch of blossoming plum, preening its feathers.
- 117 Uso and Camellia.
- 118 Small Bird and Kobai.
- 119 Uso and Autumn Vine.
- 120 Asagao (Morning Glories).
- 121 Bird and Kobai.
- 122 Green Bird and Kobai.
- 123 White Egret and Bullrushes.
- 124 Parroquet and Wild Cherry.

- 125 Two Birds and Autumn Maple.
- 126 Swallows, Peach Blossoms, and Moon.
- 127 Falcon, Pine, and Autumn Vine.
- 128 Swallows and Poppies.
- 129 Green Bird and Wild Cherry.
- 130 Frogs and Yamabuki.
- 131 Swallows and Nanten.
- 132 Buncho and Asagao.